

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 52—No. 39.

SATURDAY, SEPTEMBER 26, 1874.

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5d. Stamped.

BRIXTON CHORAL SOCIETY. Conductor—Mr WILLIAM LEMARE. The SIXTH SEASON will Commence on October 5th. The following works will be performed:—Sir Frederick Cuvsey's *St. Polycarp*; Barnett's *Paradise and the Peri*; Macfarren's *St. John the Baptist*; Spohr's *Calvary*; Handel's *Jaul*. Accompanist—Mr James Coward. Prospectuses and all information can be obtained at Mr W. LEMARE'S Music Studio, Angel Town Institution; or of Mr GEO. BROOKS, 25, Trinity Square, Brixton.

POLYTECHNIC COLLEGE, 309, Regent Street, W. THEORY OF MUSIC, by Dr STAINER, 15s. per Course of Lessons. VOCAL MUSIC, by N. CONSTANTINE, 5s. per term. Classes for Ladies and Gentlemen in all other subjects. The Winter Session will commence 5th October. Prospectus on application. Rev. C. MACKENZIE, M.A., Principal.

MADAME PATEY'S AUTUMN TOUR.—Artists —Miss Edith Wynne, Madame Patey, Mr W. H. Cummings, and Mr Patey. Accompanist—Mr CHARLES E. EWING. All applications to be addressed to Mr CUNNINGHAM BOOSEY, 2, Little Argyll Street, Regent Street, W.

NATIONAL MUSIC.—Mr BRINLEY RICHARDS' Lectures on Welsh and other Ancient National Music, with Vocal and Instrumental Illustrations (as delivered by him at the Society of Fine Arts, London) will be repeated at Boyston, October 28th; and at Bristol, November 16th. Applications for these Lectures to be addressed to No. 6, St Mary Abbott's Terrace, Kensington, W.

MR BRINLEY RICHARDS desires to announce that he has Returned to London for the Winter Season. Private Pupils and Pianoforte Classes attend weekly at his residence, 6, St Mary Abbott's Terrace, Kensington, W.

MR HANDEL GEAR, Professor of Singing, begs to announce his Return to Town.—66, Seymour Street, Portman Square, W.

MISS EMILY TATE, who had the honour of playing before the Court at Osborne, will shortly Return to Town, when she can accept ENGAGEMENTS as Solo Pianist, or to play with Orchestra, if required. Address, Miss EMILY TATE, care of Messrs DUNCAN DAVISON & CO., Foreign Music Warehouse, 244, Regent Street.

MADAME LOUISE LIEBHART begs to announce that all communications respecting ENGAGEMENTS for Concerts, Lessons, &c., may be addressed to her residence, No. 21, Grove End Road, St John's Wood, N.W.

WANTED, a Young Man, who understands the Music Trade, as TOWN TRAVELLER, and to make himself useful. Apply, to ENOCH & SONS, 19, Holles Street, W.

WANTED, for the Choir of St Alban's, Wood Street, Cheapside, a Gentleman, with a Tenor voice, to INSTRUCT the boys in the Music for the Services and in Singing. He will be required to attend the two week-day practices and both services on Sunday (morning and evening). Apply, at the Church, to the Organist, W. Goss, Esq., on Thursday evenings, at 8.30, or on Sundays, after evening service, at 8.30. Also Wanted, Boys with Treble or Alto voices.

ASSISTANT Wanted, for a permanent situation, in a Music Warehouse in a large provincial town. Must be well up in all the catalogues. Apply to L., care of HUTCHINGS & ROMER, 2, Conduit Street, Regent Street, London.

BELFAST PHILHARMONIC SOCIETY (in which are incorporated the CLASSICAL HARMONISTS' and BELFAST MUSICAL SOCIETIES).

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"THE TALISMAN."

THE ROSE SONG.—Mr SIMS REEVES will sing, from BALFE'S successful Opera, "THE TALISMAN," "THE ROSE SONG" (with English words, originally composed for Mr Sims Reeves), at the Leeds Musical Festival.

"IL TALISMANO."

BALFE'S NEW GRAND OPERA.—DUBLIN.—BALFE's "TALISMANO" will be performed at the Royal (Dublin) during the ensuing week, with Mdlle Tietjens, as Edith Plantagenet, and Signor Campanini, as Sir Kenneth.

"ALICE."

MRS JOHN CHESHIRE will perform ASCHER'S popular Transcription of "ALICE, WHERE ART THOU?" at Mr J. Cheshire's Harp Recital, at the Pavilion, Brighton, on the 28th of October.

BRISSAC'S popular VALSE DE BRAVOURE will be played by Mrs JOHN MACFARREN, on Monday, October 5, in her Grand Concert at Tulse Hill. Tickets and programmes may be had of DUNCAN DAVISON & CO., 244, Regent Street; and all Musiciansellers.

"THE LADY OF THE LEA."

MADAME POOLE will sing HENRY SMART'S popular Song, "THE LADY OF THE LEA," on Monday, October 5, at Mrs John Macfarren's Concert at Tulse Hill.

"WHEN THE WIND BLOWS IN FROM THE SEA."

MADAME THADDEUS WELLS and Mr ORLANDO CHRISTIAN will sing HENRY SMART'S admired Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Aberdeen, THIS DAY, September 26th; Alloa, 28th; Selkirk, 29th; Dumfries, 30th; Stranraer, October 1st; Ayr, 5th; Irvine, 6th; Ardrossan, 7th; Annan, 8th; Leek, 9th; and Southport, 10th.

"A LOVER'S SONG."

MR VERNON RIGBY will sing a New Song, composed expressly for him by L. DIEHL (composer of "The Mariner"), entitled, "A LOVER'S SONG," at Bow, September 28th; and Worcester, October 5.

"MY SWEETHEART WHEN A BOY."

MR. NELSON VARLEY will sing WILFORD MORGAN'S popular Song "MY SWEETHEART WHEN A BOY," at the Promenade Concerts, Covent Garden, Next Week.

"MY SWEETHEART WHEN A BOY."

MR JOHN WILLIAMS, (Foundling Chapel), will sing this highly popular Song, by WILFORD MORGAN, at the opening of the New Institute at Barnes, on 5th October. London: DUNCAN DAVISON & CO., 244, Regent Street, W.

A Young Lady, thoroughly competent to give Lessons on the Pianoforte, wishes for a few PUPILS. Apply, by letter, to Advertiser, Miss JUSTICE, Stationer, Jermyn Street.

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MRS HOWARD PAUL, having undertaken to receive Subscriptions on behalf of the Orphan Daughter of a distinguished Singer, begs to invite the assistance of members of the Musical and Dramatic profession in raising a sufficient sum to send her to the Cape of Good Hope, where she will have fair prospects, if she can procure the means of going. The name of the lady may be known on private application, but from motives of delicacy is withheld from further publicity. Any Subscriptions forwarded to the above address will be gratefully received and acknowledged in the columns of this paper.

SUBSCRIPTIONS ALREADY RECEIVED.			
Mrs Howard Paul ..	£2 0 0	Samuel May, Esq. ..	£1 1 0
George Metzler, Esq. ..	1 0 0	T. C. Stewart, Esq. ..	1 0 0
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SACRED CANTATA, "SUPPLICATION AND PRAISE,"

BY
 R. SLOMAN, MUS. DOC., OXON.

PUBLISHED BY NOVELLO & CO.

Price 2s. 6d.

ORCHESTRAL PARTS COMPLETE.

From THE HOUR, June 26th, 1874.

"ALBERT HALL.—A very successful performance of a new Cantata, entitled 'Supplication and Praise,' by Dr Sloman, was given on Wednesday last, in the Royal Albert Hall. The choruses were sung by Mr Carter's choir, and the solos sustained by Madame Lemmens-Sherrington, Mr Vernon Rigby, and Signor Foli. Admirably instrumented for the orchestra, and written with a full knowledge of the capabilities of voices, Dr Sloman's cantata is a work which any musician might be proud of having produced. The choruses, in fact, show the hand of a master both in design and elaboration, whilst the vein of melody which runs through the solos bears witness to a well cultivated musical organisation. An air allotted to Madame Lemmens, and splendidly sung by that lady, was enthusiastically applauded and encored. A tenor air, to the words, 'Teach me, O Lord,' sung by Mr Vernon Rigby, and a bass solo, 'Give ear, O Lord,' also met with great approval. Dr Sloman was called for at the conclusion of the cantata, and received an ovation which was justly due to him."

From THE STANDARD, June 19th, 1874.

"The verdict of the audience was unquestionably in favour of the cantata. The composer, who conducted the work in person, was loudly and warmly applauded at the conclusion."

From THE ORCHESTRA, June 5th, 1874.

"There are cantatas and cantatas, and composers with and without choirs; and there are composers who work well and conscientiously, and spare no pains to do that well which they think worthy of being done at all. Dr Sloman has made his work a labour of love, and displayed an amount of thought and technical skill worthy of the highest praise. As instances, we may mention the double choruses (three in number), which occur in this cantata, which are really so, and not merely in name. The solos are melodious and full of character; a chorale, which does double duty, is good and effective; and the whole work bears evidence to natural genius and acquired skill."

From THE ORCHESTRA, June 26th, 1874.

"'Supplication and Praise,' which we recently noticed, was performed at the Royal Albert Hall, on June 17th. Dr Sloman's work more than deserves the commendation we bestowed upon it."

GRATIS and POST FREE, LATEST LIST of MUSICAL NOVELTIES (Vocal and Pianoforte) for 1874, issued by Messrs ROBERT COCKS & CO., New Burlington Street, Publishers to the Queen and H.R.H. the Prince of Wales.

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MAGGIE'S RANSOM. Song. The Words by C. L. KENNEY. The Music by M. W. BALFE. Price 4s. London: DUNCAN DAVISON & CO., 244, Regent Street, W.

Just Published.

A LOVER'S SONG. Composed expressly for, and sung by, Mr VERNON RIGBY. The Poetry by EDWARD COPPING. The Music by LOUIS DIEHL (Composer of "The Mariner," &c.) "Mr Vernon Rigby next re-appeared, and sang 'A Lover's Song,' expressly composed for him by Louis Diehl. Both the words and music of the song are simple, and they received ample justice from the singer. An encore was demanded, and Mr Rigby repeated the last verse."—*Birmingham Daily Post.* Price 4s. London: DUNCAN DAVISON & CO., 244, Regent Street, W.

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"One of the features of the evening at Madame Nilsson's concert, given in St Andrew's Hall, Norwich, for the benefit of the Jenny Lind Infirmary, was undoubtedly the quartet for four performers on two grand pianofortes. The quartet consisted of Sir Julius Benedict's charming Andantino and Chopin's posthumous Mazurka. Not only were the pieces of great musical interest and skilfully arranged for the instruments, but in the hands of Sir Julius Benedict, Dr Bennett, Mr Radd, and Mr J. A. Harcourt, they were played with such unanimity and artistic finish, that the result was brilliant in the extreme."—*Eastern Daily Press.*

SHE STOOD IN THE SUNSHINE.

The Poetry by JESSICA RANKIN.

The Music by M. W. BALFE.

Sung with great success by Mr EDWARD LLOYD at Mr Kuhe's Concert at Brighton.

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"Mr Edward Lloyd gave the audience an unexpected degree of pleasure by his very admirable interpretation of Schubert's lovely 'Serenade,' and made scarcely less impression by his elegant delivery of Balfé's truly beautiful melody, set to words by Jessica Rankin. 'She stood in the sunshine,' an air that may compare favourably with the very best of this master's inspirations."—*Brighton Guardian.*

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FEU D'AMOUR. Pièce joyeuse pour le pianoforte. Par LOUIS DIEHL. Price 4s. London: DUNCAN DAVISON & CO., 244, Regent Street, W.

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TRUE LOVE. Song. The Words by CLARICE. The Music (dedicated to the Countess of Zetland) composed by JAMES B. ROOKS. Price 4s. London: DUNCAN DAVISON & CO., 244, Regent Street, W.

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CARE TENEBRE. Duetto. Composed by J. P. GOLDBERG. Price 4s. London: DUNCAN DAVISON & CO., 244, Regent Street, W.

THREE BAGATELLES for the PIANOFORTE.

Composed by Mrs MOUNSEY BARTHOLOMEW. Price 5s. "The first of these pieces is an *Andante Gracioso* in A major, six-eight time; the second is an *Allegro* in the same key, common time; and the third an *Allegro Vivace* in B minor, three-eight time. Their merit is perhaps equal, inasmuch as all are worthy of Mrs Bartholomew's reputation, but their character differs materially. The first has its melody very fully harmonized; the second is a sequence of light and tripping arpeggios; while the third presents some capital exercises in *legato* playing for both hands. Both from an æsthetic and scholastic point of view, therefore, the three pieces have their value, and we commend them to the notice of both amateurs and teachers."—*Musical World.* "We cannot agree with the composer in calling these charming pieces 'Bagatelles,' though we appreciate the modesty which named them so. Each number is sufficiently important to stand upon its merits, and the 'Bagatelles' have far greater rights to more ambitious titles than the ordinary run of pianoforte music. The *Andante* is a most delicious theme in A major, and even as a specimen of harmony has its value. The *Allegro*, also in A major, is more adapted for purposes of tuition, and from this point of view it will be found a capital exercise in arpeggio. The *Allegro Vivace* is in the key of B minor, and will find favour as a show-piece. The whole book reflects credit upon the composer, and for many reasons it is heartily to be commended."—*London Figaro.* "Very agreeable and satisfactory music. The first is a graceful cantabile, with a novel form of accompaniment. The second, a toccato, would make a valuable study on arpeggio playing. The third is by far the best of the series; it may be called a scherzo and trio, and is distinguished by boldness and vigour of no common order. In fact, page 11 contains as daring a flight as we can call to mind; but it is perfectly under control, and comes to a successful issue."—*Queen.* "Three Bagatelles' require good earnest practice, for which the student will gain his or her reward in the end."—*Graphic.* "Well worthy of attention, and likely to please."—*City Press.* London: DUNCAN DAVISON & CO., 244, Regent Street.

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LIVERPOOL MUSICAL FESTIVAL.

Next week Liverpool will celebrate a musical festival in a manner to which her history is no stranger, though the great northern port lies open to the charge of blowing hot and cold about events of the kind. It seems liable to a recurring festival fever, the attacks of which have a variable duration, and are followed by a period of weakness. To establish this by details in themselves not without significance at the present day, we have only to look over the musical records of the last century—records meagre enough in their early portion, but sufficiently full as regards later doings. It is exactly ninety years ago that Liverpool held its first musical festival on behalf of local charities, and in obvious imitation of those Three Choir gatherings, the existence of which, threatened long, is now actually imperilled. The musical journalism of the period avoided details almost as much as it kept clear of criticism; but we know that the entertainments were curiously varied, and might justly have borne the title of “grand combined.” There were performances of sacred music in St Peter’s Church, secular concerts in an appropriate building, a fancy ball, and some horse racing. The whole lasted four days, and the receipts are said to have been £2,000. Six years later (1790) another festival was held, similar in character and purpose, followed by yet another in 1799, with which the first series came to an end. A period of reaction now set in, and lasted twenty-four years; for it was not till 1823 that the Lancashire town entered upon a second course of these artistic celebrations. Musical reporting, at all events in musical journals, had so much improved by that time as to leave us in possession of full details with regard to the performances; but even the leading paper of its class, the *Harmonicon*, is silent as to the persons by whom, and the means by which, the revival was accomplished. We know, however, that the Liverpool enterprise had to contend with the formidable rivalry of a grand gathering at York, held just before, and that it did so with creditable success. The festival was conducted by Sir George Smart, Messrs François Cramer and F. Mori being “leaders,” or *chefs d’attaque*, with Mrs Salmon, Miss Stephens (the present Dowager Countess of Essex), Miss Goodall, Mr Braham, Mr Vaughan, and Mr Phillips as principal vocalists, foreign art being represented only by Signor and Mme de Begnis. Among the chief features of the programme were the *Messiah*, *Mount of Olives*, Mozart’s *Requiem*, and selections from *Israel in Egypt*, *Creation*, *Jephtha*, *Joshua*, and *Judas Maccabeus*, the preponderance of Handel being thus made especially noticeable. It was on this occasion that Mr Henry Phillips made, in “Honour and arms,” what was called “a very respectable first appearance.” Although the proceeds of the festival amounted to £6,000, it had no successor till 1830, when, with the King as patron, five concerts were given, three in St Luke’s Church, and two in the New Amphitheatre, Sir George Smart again acting as conductor, and Mr F. Cramer as “leader.” The principal vocalists on this occasion were Mme Malibran, Mme Stockhausen (mother of the now eminent German baritone), Mrs Knyvett, Mr Braham, Mr Phillips, Mr Knyvett, Mr Edward Taylor (afterwards Gresham Professor), Mr Bennett, and Signor de Begnis. We have also handed down to us the names of the chief instrumentalists, among whom were Messrs Loder, De Beriot (husband of Mme Malibran), Lindley, Dragonetti, Nicholson, Cooke, Willmann, Mackintosh, Platt, Harper, Smithies, and Chipp—a representative group scarcely to be excelled, if history bear truthful witness, even in the present more advanced period of art cultivation. The programme was one of varied excellence; its sacred portion including Spohr’s *Last Judgment*, just previously heard at Norwich for the first time in this country; the *Messiah*, and selections from the *Creation*, *Solomon*, *Israel in Egypt*, *Samson*, *Judas Maccabeus*, and Graun’s *Crucifixion*, besides a number of separate pieces, including Callcott’s *Last Man*, Bishop’s *Battle of the Angels*, and a chorus from Kunzen’s forgotten oratorio, *The Hallelujah of the Creation*. Prominent in the secular scheme were symphonies by Haydn and Beethoven, and a MS. overture to a *Midsummer Night’s Dream*, by a young German, then nineteen years old, named Felix Mendelssohn-Bartholdy. Respecting this work, a contemporary critic observed, “The greatest novelty was Mendelssohn overture to *A Midsummer Night’s Dream*, the playful offspring of youthful genius and a fertile poetic imagination. Judging from this early specimen of the author’s talent and ability, what may we not expect from him at some future, but not very distant, period!” Well might the writer have thus exclaimed had he known that, at the moment, his hero was busy with the *Hebrides* overture, the *Scotch* and *Italian* symphonies, and the *Walpurgis Night*, having just finished the tone-epic which celebrates the struggle and triumph of the Reformation,

Great as were the attractions of this festival, it did not benefit the charities so largely as its predecessors, and not till 1836 could the Liverpoolians make up their mind for another effort. Having resolved upon the venture, they spared nothing to secure a good result, and so far succeeded that it may be questioned whether, with the exception of the Birmingham Festival of 1846, any celebration of the kind has had reason to be held in such honoured memory. The inseparable Sir George Smart and Mr F. Cramer were again conductor and “leader” respectively; the vocalists being Madame Caradori Miss Birch, Mrs Wood, Mrs Knyvett, Mrs Alfred Shaw, Mr Braham, Mr Phillips, Mr Taylor, and Mr Bennett, with Ole Bull and Mr Bochsa as principal instrumental soloists. In accordance with precedent, the concerts began on Tuesday evening, ending on Friday morning, and among the chief items of the programme were Spohr’s *Christian’s Prayer*, a work never destined to be popular in this country; the indispensable *Messiah*; selections from *Solomon*, *Israel in Egypt*, *Jephtha*, &c.; and last, but far from least, Mendelssohn’s *St Paul*, which oratorio, having been produced at Düsseldorf on the previous 22nd of May, was heard for the first time in England, and absolutely for the first time as we know it now, sundry alterations, including the removal of an entire air—“Der du die Menschen lasset sterben,” since published in Novello’s edition of the composer’s songs—having been made. The soloists were Madame Caradori (who sang the music intended for the lamented Malibran), Mrs Wood, Mrs Shaw, Mr Braham, and Mr Phillips. Every reader of musical history knows that this performance rendered the Festival of 1836 memorable, and with it closed in a worthy manner the second series of Liverpool gatherings. Not long afterwards the town began to erect the great hall which is now one of its distinguishing ornaments, and from time to time paragraphs appeared in the musical journals having reference to another Festival. This, however, never took place, mere inaugural performances not claiming Festival rank only being given; and eventually Liverpool settled down into comparative insignificance as regards the “divine art.” The example set by Bristol in 1873 has, however, brought forth fruit; and next week it will be our duty to record the beginning of a third series of Festival performances, which, it is hoped, will be the last, because continuous.

How much Liverpool has grown in wealth and importance between 1836 and 1874 needs no telling, and it can hardly be matter for surprise that the approaching musical solemnity will far transcend the best of its predecessors. The entire community seems to have taken the matter up with genuine zeal; and not only do we find the names of her Majesty and various members of the Royal Family in the list of patrons; but the Duke of Edinburgh acts as president, supported by ninety-one vice-presidents, including nearly all the foreign consuls, and a council numbering 125, with the Mayor, A. B. Walker, Esq., at its head. The general conductor is Sir Julius Benedict, whose intimate relations with Liverpool, as *chef d’orchestre* of the Philharmonic Concerts, not less than his ability and professional rank, emphatically nominated him for that honourable and onerous position. M. Sainton *facile princeps* of his order, acts as leader of a band numbering more than a hundred instruments; the organist is Mr T. W. Best, and the chorus of three hundred voices has Mr James Sanders for its doubtless efficient master. So far, good; but an equally important element of strength is found in an imposing array of solo vocalists, at the head of which stands Madame Adelina Patti, whose name throws a prospective distinction over the entire Festival, such as nothing else could give. The great artist will be associated with Mdle Albani, Miss Wynne, Madame Patey, Mr Sims Reeves, Mr Bentham, Mr E. Lloyd, Herr Behrens, and Mr Santley—a goodly company, strengthened by the addition, as solo instrumentalists, of Fraulein Dora Schirmacher (piano), Mr Carrodus and Herr Straus (violins). Properly enough, the Festival begins on Tuesday morning, Sept. 29, as the last Festival ended, thirty-eight years ago, with Mendelssohn’s *St Paul*; after which the sacred programmes will include two parts of the *Creation*; Gounod’s mass *SS. Angeli Custodes*; selections from the *Messiah* and *Israel in Egypt*; and Sullivan’s *Light of the World*, conducted by the composer. Among the secular works, which, like those just named, are to be performed in the Philharmonic Hall, the chief are Mozart’s symphony in G minor; Beethoven’s *Pastoral* and Mendelssohn’s *Italian*; the last-mentioned composer’s concerto in G minor for piano and orchestra; a new Festal March by Professor Oakeley, of Edinburgh; a new Festival Overture by G. A. Macfarren; Gounod’s “Funeral March of a Marionette” and cantata *Jeanne d’Arc*; and a descriptive piece for orchestra in four movements, entitled, *The Lay of the Last Minstrel*, by Mr John Francis Barnett. These novelties are more than sufficient to invest the occasion with special interest, and there only

remains for us to add that a grand ball will take place on Friday night, as well as a competition of choral societies, choirs, and soloists, in St George's Hall, after the fashion set at the Crystal Palace National Music Meetings; and that, on Saturday, the same societies, &c., will give a grand concert. This is a heavy week's work, but there can hardly be a question that the resources accumulated at Liverpool will prove equal to it. We wish it were certain that the pecuniary result will be as great as the artistic success.

A LANCASHIRE FISH FESTIVAL.

Southport, the Brighton of Lancashire, had good cause for rejoicings on Wednesday, the 16th inst., for on that day it opened its "Winter Garden and Aquarium" to the public. The bells, in merry peals, announced the fact, flags and banners proclaimed it, civic processions solemnized it, a banquet celebrated it, and a concert terminated the festivities of a day which will be held rare in the annals of the town. The structure is remarkable for its completeness and beauty. Like most buildings erected recently for similar purposes, it has, in design, a relationship with the Crystal Palace, the greatest and highest development of conservatory architecture. It embraces an aquarium, pavilion, promenade, conservatory, and gardens. The establishment is a magnificent acquisition to the town and district, and reflects credit upon the skilful architect and the energetic and enterprising promoters. Southport particularly needed such an attraction, for the sea is too often absent, leaving immense wastes of sands that are wearisome to look upon; only at spring tides do the truant waters fill to overflowing the embanked coast. Then Neptune boisterously kisses the higher shore, and, like a fickle lover, hurries away and stays far off. The Aquarium will be held as a kind of pledge he leaves behind; therein are many hostages from his immense domain.

From the commencement of time fishes have had but little attention and respect paid them. Now, however, their day is coming. When danger threatened annihilation to the animals of earth, an ark was built for their preservation. Is there any fear of extinction for the denizens of the deep that causes Noahs to arise and build here and there arks of stone for their abiding places and refuge? If so, in future ages, Mr Frank Buckland will assuredly be recognized as the Noah of the finny tribes. This gentleman delivered himself of a smart, clever speech at the opening ceremony, perhaps it partook somewhat the tone of a discoverer who had planted his flag and taken possession of a new country. Intercourse between man and fish is not entirely of recent date. Jonah could have enlightened the popular naturalist upon a few points, and the Fishermen of Galilee, doubtless, had some practical knowledge of their craft ere they took to their sacred mission. Mr Buckland, however, ably advocated the cause of his scaly clients, and courageously assailed their ruthless destroyers, the Lancashire manufacturers, who pollute the streams with poisonous dyes, of which, should the hardest fish but taste, he dies. He threatened them with Acts of Parliament to prevent cruelty to fishes. Take heed, also, ye followers of Izaak Walton!

The worthy proprietors of the Southport Aquarium assume no more pretensions to sentimental kindness for fish than the bird-catcher, who cages his songsters, for birds. Their purpose is to provide a *show* for visitors; and the inhabitants of Liverpool and the neighbourhood will be grateful for the pleasure and instruction they supply them. Dickey Sam will be more charmed than ever with his Liverpool-super-mare, and will oftener take thither his spouse and offspring to behold the wonders of the deep, and the life and beauty which exist in the still and silent waters. Many suggestions will be made from time to time to increase or vary the attractions, for the public craves novelty. The talking fish will be asked for; and if Mr Curator Reed can get a "Pencerdd" from Wales to teach some forward little thing under his charge that mellifluous language, he will secure a certain "draw." There is also the whistling oyster, whose tones would ravish the ears of the listeners more than the voice of Adeline Patti. Better than all would be the singing fish. A band of London singing masters should be sent down to try the voices in the Aquarium; surely they might find pupils; the waters of the place might supply them with healthier currents for the exercise of their wondrous gifts than those stagnant tanks—the singing

schools. Singing fish need not be considered such a great wonder, if Darwin's theory be true, that the nightingale is but a development of a jelly-fish.

A slight, and great wrong have, from all time, been done the finny tribes by being represented as inaccessible to the charms of music. Orpheus enchanted wild beasts, charmed rocks and trees, and subdued to his will the dwellers in the palace of Hades; but not one word is said of any trial of his skill having been made upon fishes. Sailors felt this injustice, and invented the singing mermaid; and poets created sprites and nymphs to make artificial music in their river waters. But the broad fact remains, that fish have ever been excluded from the musical world. The managers of aquariums are bent upon altering this. At Brighton the fish, like King Cole, have their fiddlers, harpers and singers daily; and on the Southport opening day, there uprose a band of "merry, merry men," who made the halls and vaults echo with sweet sounds. Were any attentive and accurate observations made of the effects of the concert music upon the inhabitants of the tanks? If so, when "Softly sighs" was sung, the fish might have been seen gliding to the surface to take in "the breath of" such an "evening;" at Handel's recitative, "I rage," to seek the basement of their dwellings; and at the sound of the low B to dive to their deeper sea. When the love ditties of the tenor were heard, the hard roes naturally would have been led forward in strings by the soft roes; and at the rich contralto tones the anemones might have been seen to blush with pleasure to a deeper tint.

To leave speculation, however, it is certain that the crowded and fashionable audience in the beautiful Concert-room enjoyed the efforts of the artists engaged for the evening concert. Miss Edith Wynne's singing met with a response such as only Lancashire palms can give. Miss Dalton's agreeable person, fresh voice, and natural singing were also fully appreciated. Mr Pearson supplemented his "Promenade" successes by an able rendering of Ascher's "Alice, where art thou?" and Mr Lewis Thomas sang the new song, "Qui vive," Amat's musical setting of Farnie's vigorous little poem. The effects of London artists are but transitory, whilst the merits of the band are more lasting, for they are on the permanent staff of the establishment. The able and amiable musical director, Mr Gwyllyn Crowe, has formed an excellent orchestra, the members of which not only play well together, but many of them can perform solos with great ability; and, as they are mostly young men, some of them will in time come to the front in their profession. Mr Meyerscough presided at the piano with promising skill. In the musical, as in every other department of the company, thoroughness and completeness are the aims of the directors, who have evidently dedicated their temple to "ye musical gods and little fishes."

PENCERDD GWFFYN.

ST PETERSBURGH.—There is some talk of erecting a new theatre to be devoted to the national drama. The four Imperial theatres already existing have become absolutely insufficient for the population, which now numbers 725,000 souls.—According to the report just issued for the year 1873-74, the Association for Chamber Music is in a flourishing condition. The number of members has been increased by forty. At sixteen regular concerts and a benefit concert—which last brought in the respectable sum of 1,004 roubles—67 works by 39 different composers were performed. Thirteen of these works were by composers (Afanasiëff, Asantscheffsky, Beez, Faminzin, Hunke, Leo, Naprawnik, Rubinstein, Tchaikovsky, and N. v. Wilm), resident in Russia. Old works, seldom heard, by Dupuis, J. Humphries, Locatelli, and A. Vivaldi, were also included in the programmes. Of course, the works of masters like Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, and Schumann were not neglected, nor were those of the modern composers, Brahms, Gade, Grieg, Litolff, Raff, Reinecke, Rheinberger, Ramée, Saint Saëns, and Vollweiler. In consequence of the favourable state of its finances, the managers of the Association have decided that active members, who have lost by attending the concerts, shall, on their own application, receive as compensation a sum not exceeding 10 roubles: that active members, when ill, shall receive a certain sum down, or 5 roubles a-week during their illness; and that, in case of his death, the relatives of a deceased active member shall be entitled to a sum not exceeding 50 roubles. Dr Leo Berthenson, an art-loving medical man, has offered to attend all the active members gratuitously, and M. Borgmann, a chemist of similar taste, supplies them with medicine 30 per cent. under the regular price.

MUSIC AT PLYMOUTH.

(From a Correspondent.)

It was a happy thought to make the recent opening of the Guildhall an occasion for a series of concerts, which was not undeservedly dignified with the name of "Festival." The idea was equally felicitous, by whomsoever conceived, which suggested that one performance, taking the name of a rehearsal, should be thrown open without charge to the charitable institutions of the town. All classes of the population were thus embraced in the scheme, and the result was not the least creditable among the many which marked Plymouth's great week of festivity. As it was known that the Prince of Wales would attend the opening concert there was a rush for tickets, notwithstanding their enhanced price, and the hall was filled with a crowd of loyal folk on the tip-toe of expectation. His Royal Highness, however, did not arrive by the time fixed for beginning the performance, and, the main object of attraction being absent, the music received that notice for which otherwise it could not have hoped. I confess to having taken a good deal of prospective interest in the execution of *Elijah* by an almost exclusively local band and chorus. The venture is not often made on so large a scale, particularly in a town far removed from great centres of population. This borough, however, seems to be fond of asserting its independence; it designed and built its own hall, and after that, to be consistent, it must needs inaugurate the edifice with its own singers and players. Apart, therefore, from the solos—which were, of course, entrusted to London artists—Mendelssohn's oratorio was given under conditions that fairly tested the musical culture of the West of England. The result proved satisfactory in one respect, at least, for there can be no question that in its Vocal Association—a body of some 300 amateurs, trained and conducted by a resident professor, Mr F. N. Lohr—Plymouth has a choir of more than average ability. Indeed, it was only requisite to hear the first chorus in *Elijah*, and to mark the easy and confident bearing of the singers, in order to set at rest all doubts. The voices have that peculiar softness of quality often found in choirs belonging to the West and South of England, while they are not deficient in the vigour and power which their Northern fellow-amateurs can justly boast. They sing with a considerable amount of precision, are well disciplined, well balanced as regards the various parts, and, if appearances do not deceive, these Plymouth choralists throw their hearts into their work. I shall not discuss the choral performance of *Elijah* in detail, for the simple reason that the verdict would have to be the same in nearly every case. If, however, some numbers were better executed than others, the advantage lay with those of a soft and tender character—such as, for example, "He watching over Israel." In these the full merit of the choir appeared to striking advantage. I cannot speak in such eulogistic terms of the band—some seventy performers, chosen, for the most part, from the regimental musicians in garrison. The school of military music is a poor one for all purposes save that immediately concerned, and there was no reason to be surprised at the fact that Mr Lohr's orchestra gave anything but satisfaction. It did not want for numbers, yet the tone was poor and thin, the attack rarely showed firmness, the intonation was often faulty, and there were times when some of the instruments, presumably those played by amateurs, were all abroad. But while this must be said in the interests of truth, it should not fail to be pointed out that Plymouth is fortunate in having an orchestra at all, much more one of a passable character. Whether better results could be obtained with the means now at command is a question upon which I can give no opinion. That Plymouth is a musical town seems clear enough, and it may be worth while to try whether a good permanent local orchestra could not be raised and trained with the assistance always at command of the military musicians in garrison. The solos in *Elijah* were taken by Mdle Elena Corani, Mdle Enequist, Miss Julia Elton, Miss D'Alton, Mr Kerr Gedge, Mr E. Lloyd, Mr Drayton, and Signor Agnesi, at whose hands they mostly received justice. Mdle Corani sang with great dramatic power and skill as the Widow, producing an effect which leads me to hope that she may be more often heard in oratorio. Her fine voice and marked ability are not utilized as they deserve. Miss Elton gave "O rest in the Lord" to the undisguised satisfaction of her audience, who indeed could have been no other than pleased; and Mr Lloyd achieved a striking

success in the tenor airs, which are so well adapted to his voice and style. I have not often heard "If with all your hearts" more chastely and feelingly rendered. Signor Agnesi exerted himself well in the arduous music of the Prophet, and the subordinate solos were, on the whole, efficiently sung. There only remains to add that the Prince of Wales entered during the chorus "Yet doth the Lord see it not;" that the performance was stopped in full career in order that the National Anthem might be sung and a volley of cheers delivered; and that it was then resumed. Whether some arrangement could not have been made to obviate the necessity of stopping Mendelssohn's grand sacred work in a manner so derogatory to its importance, is a question I shall not discuss. Enough, that every true lover of music must have been pained by the incident—none more so, perhaps, than the illustrious visitor himself.

The cheap "rehearsal" of Haydn's *Creation* was largely attended by the poorer classes, and especially by the various charitable institutions on whose behalf it took place. A more interesting sight has rarely been presented in a concert-room, and not often has a performance had such attentive and delighted listeners. Rows upon rows of orphans, workhouse children, inmates of all manner of asylums, and—pitiful yet pleasant to see in their keen enjoyment—faces with sightless eyes, stretched away down the hall, and, looking upon them, one could not but feel that a good thing had been done in bringing these poor people together under such conditions. To the honour of the performers it must be said that they took as much pains with their work as though the audience were the noblest in the land. Mdle Enequist, Mr Kerr Gedge, Mr Drayton, and Signor Agnesi rendered the solos in Haydn's popular oratorio with care and effect, while the excellent chorus left nothing to desire. Even the band acquitted themselves better than on the previous day, and showed a commendable familiarity with their task. *Apocryph* of these instrumentalists, I have learned that they have had few opportunities for practising together, the regiment to which many of them belong having lately come into garrison. Such changes will always stand in the way of Plymouth possessing a good orchestra, but the result in the present case has been singularly unfortunate. With respect to the chorus, further acquaintance confirms my first impressions; a more efficient body of voices would be hard to find, and Mr Lohr deserves great credit for having trained them to their present state. Assuming that the Vocal Association fairly indicates the "musical proclivities" of Plymouth, there is now no reason, as far as concerns a chorus, why the town should not hold its Triennial Festival after the fashion becoming common further north. It would be a bold undertaking on such untried ground, and perhaps the new Guildhall is scarcely large enough to pay for a first-class festival; but "Nothing venture, nothing have." The evening concert with which the week's proceedings came to an end drew together a crowded audience, what was facetiously called the "promenade" being packed to an extreme of inconvenience. The *Creation* was again successfully performed, with the help of the same principal artists as in the afternoon, and again did Haydn's ever-fresh and delightful melodies fall on well-pleased ears. Some of the soprano airs are suited to Mdle Enequist, and she made the best of them. Mr Gedge sang well, with rare taste and feeling. Mr Drayton rendered efficient help as a subordinate bass, and Signor Agnesi made a special effect on several occasions, particularly with "Now heaven in fullest glory," which he declaimed in fine style. At the close of the performance, Mayor Rooker, who wore his robes and chain of office addressed the conductor from the gallery, thanking him in the name of the town for his successful exertions, and giving utterance to the feelings of warm appreciation they had called forth. The compliment, well-timed, well-paid, and well-deserved, was acknowledged by Mr Lohr, who bowed his thanks amid general cheering. With this the entire proceedings ended, and Plymouth can look back upon a most successful week.

VIENNA.—A lady of the name of Fröhlich lately sold three unpublished compositions by Schubert, and handed over the proceeds to the Committee of the monument to be erected to him at Baden, near this capital. The compositions consist of two psalms for female voice, and a serenade for contralto. They were composed at the request of Mad. Fröhlich. The words are by Grillparzer.

THE LATE MASTER BETTY.

(Continued from page 586.)

The mother of the late eminent tragedian W. C. Macready had but recently died when the lad first became acquainted with Henry West Betty. She had been a very fine actress, and was reckoned particularly good as Evelina the Spectre, in Mr G. Lewis's romantic drama of *The Castle Spectre*. Her appearance was considered very impressive, but I should rather term it revolting. She assumed all the outward signs of physical decomposition. This was a decided mistake. Evelina is not supposed to represent mortality mouldering in the grave, but the spirit of a beautiful female, who died at the age of eighteen—in fact, the form of Evelina beatified. From some cause—I cannot at this distance of time exactly remember what—a riot occurred, in which the manager got into bad odour with some of the audience, and I can recollect being in the front boxes with Mrs Blanchard and her eldest daughter, Mary, and seeing old Macready come forward in a heated manner to address them. He was playing an Irish character in a German translation of a piece which in English was called "The Wife of Two Husbands." He was dressed in green military costume, and held his hat and tall feathers in his hand. His words were, "Ladies and Gentlemen, I am in the right. This is my house, and I will not have a disturbance in it without taking summary methods to eject the offenders." And Mr Macready was right; for the next day the affair came before the Mayor of Birmingham, and his Worship endorsed the manager's opinion by saying, "If a manager of a theatre heard a disturbance which endangered his property, perhaps the lives of his peaceful customers, he had as much right to quell the disturbance by all means within his power as if he had been a private individual in a private house." About this time Master Betty's twelve or fourteen nights' engagement came to an end, and then, before the scenes, there was another affray, and another address to the audience, this time not by the manager, but by a lady, and great commotion was excited both before and behind the curtain, Mr Macready execrating all womankind, and Miss Davis (the speaker) in particular. Afterwards a benefit took place in which another person shared with Miss Davis. I recollect that on this occasion the little Roscius sobbed like a true child, as if his generous little heart would burst, because Mr Macready would not allow him to act for the lady's benefit. "I wanted to do it," he said; "but he wouldn't let me, because it was against his contract. Now what could his contract have to do with my playing *Hamlet* for the benefit of Miss Davis!" And so, instead of *Hamlet*, there was the manager again exciting himself in the admired play of *The Wife of Two Husbands*. This Miss Davis was engaged the following season at the Theatre Royal Covent Garden. She had a very sweet voice, and used to sing with great effect the simple but pathetic melody of "Wapping Old Stairs." Miss Davis was the original Sophia Woodbine in the five-act comedy of *The Blind Bargain*, and Michael Kelly composed for her a beautiful air called "The Baby's Hushabye." Her singing and acting of this song was exquisite; the piece had a run of eighty nights, and every night she sang with an encore. Among the company at Birmingham during Master Betty's season was the celebrated Dicky Suett, the noted Dicky Gossip in the musical farce of *My Grandmother*. He was almost the same on the stage as off. His favourite exclamation was always, "Oh, la!" On the morning of Master Betty's introduction into the Birmingham green-room, Dicky Suett exclaimed, "Oh, la, what a pretty boy!" Poor Dicky did not live long after his engagement at Birmingham. *Apropos* of his peculiar phrase, a story is told of the elder Mathews, who was known as a clever ventriloquist. Being seated at a window in Fleet-street, to witness the funeral procession of poor Suett, as the procession was passing, he threw his voice apparently into the hearse, and called out, "Oh, la!" to the great affright of the spectators.

Master Betty was fond of practical jokes. He was a merry, light-hearted boy, while his companion and playfellow, William Macready, on the contrary, was steady and serious. Mr Macready, Mr Hough, the tutor, Master Betty, and William Macready were once invited to a dinner-party at the house of an influential gentleman at Birmingham. In the drawing-room were two sofas, from one of which Master Roscius had stealthily removed the mattress, drawing the cover over the space left. Presently a very fat old gentleman, in knee breeches and buckled shoes, conducted up the very long room a fat old lady, decked in crimson satin and a paradise feather, to this sofa. The result was disastrous. Down to the ground went the portly couple, their slippers and buckles being considerably higher than their heads. Great consternation ensued, the younger guests endeavouring to suppress their laughter, while the elders looked horrified in their endeavours to raise the prostrate couple. Master Betty rushed from the room, followed by his angry tutor, and old Macready soundly rated the embryo tragedian as a partner in the conspiracy. He protested his innocence. As to the victims themselves, they bore their annoyance with great equanimity, and shook hands, and forgave the culprit, whose natural goodness of

heart then shone forth. It appears Young Betty had been treated with much kindness, and even affection, by this worthy lady and gentleman; and he declared with great feeling they were the very last persons on whom he would have practised such a trick. "I thought one or two of the young ones would have seated themselves upon the sofa, and I had not the least thought to have played such a prank upon you." This apology was kindly accepted, and the freak was ascribed to one of the eccentricities of genius, while others with more practical common sense declared it a mere boyish joke.

Macready engaged the Young Roscius for the various towns which formed his circuit. There are very few circuits now. Macready's then comprised Birmingham, Leicester, and Sheffield. While fulfilling his engagement at this place a circumstance occurred which unequivocally displayed the kind and generous impulses by which Betty was actuated. An actor, named Henry, fell through a trap which the scene-shifters had left open, and broke his leg. Master Betty, who was dressed to act Osman, in the tragedy of *Zara*, immediately rushed to his assistance, and evinced the greatest sympathy for his misfortune. Henry was placed in an arm chair and conveyed to his lodgings; and so solicitous was the boy that the sufferer should receive due care and attention that, in his Turkish dress, turban, and semitar, he walked beside Henry's chair a considerable distance through the streets of Sheffield in the broad sunlight of a warm summer's evening. Nor was his sympathy confined to empty show, for the sufferer received very substantial proofs of his kindly disposition.

When the Roscius appeared in London the illustrious Sarah refused to play Lady Rindolph to his Douglas. The great star could not bear any planet of even lesser magnitude to move in her orbit, so Mrs Powell was the widowed mother of the "daring Douglas." His engagements now were very profitable, producing £50, and on some occasions even £100, for each performance, and sometimes he acted twice in the day. The Lord Chancellor asserted his privilege, and became the legal guardian of the infant, allowing him to make a will, and his first act was to settle on his mother £4,000, and an annuity to his instructor, Mr Hough. At fifteen he quitted the stage, and completed his education at Cambridge, where he studied for the Church; but he had smelt the lamps, and soon resumed his old profession, though the result was not satisfactory. Mr Betty as he grew older did not improve to any extent either in appearance or in acting. In fact, he did nothing without being taught; he had no genius, no flashes, like Robson and Edmund Kean, but he had a beautiful figure, a fine voice, a graceful action, and was a good mimic. Any boy with these advantages would have made as good a Roscius as Henry West Betty. But he had more solid qualities than any of these; and his heart was full of good impulses. Trusting that these few rambling recollections may interest some of your readers, I am, Sir, your obedient servant,

AN OLD ACTRESS.

Prologue

TO

THE KING'S BOUNTY.

In good old days, when tinsel scarce was known,
And actor's genius and the author's shown;
When farce was more th' exception than the rule,
And to be witty call'd not for a fool;
When the stage wardrobe, spite of all its whims,
Was rich enough to clothe a woman's limbs;
When sensual op'ras, from the French fresh done,
A moral public ne'er made blush and run;
When Fielding, Garrick, Gay, and many more,
Burlesqued the vices Fashion pleas'd t' adore;
The Prologue, then consider'd, was the test
Of author's craft, for there he wrote his best.
Yet Dryden, Garrick, both, forbid to touch,—
What can I say when they have said so much?
Alas, but commonplace evoked long since!
Shall I pay compliments to Wales's Prince—
Declare the Queen best woman upon earth,
No sun enough to indicate her worth?
Say that the sky is blue, the sun doth shine—
That Wilfrid Lawson loveth not good wine—
That gentle Shakespeare stands in Leicester Square,
Far from old Drury, for he don't lodge there?
That—but now, good friends, *think all I ought to say*;
And, pray remember, do not damn my play.

BRUSSELS.—The principal operas lately at the Théâtre de la Monnaie have been *L'Africaine*, *Roméo et Juliette*, and *Mignon*. *La Flûte enchantée* is to be put into rehearsal shortly.

ENGLISH OPERA.

Everybody will be glad to hear that Mr Carl Rosa has resumed his efforts on behalf of English opera, and not less glad to learn, from the subjoined report of the Liverpool *Porcupine*, that he has done so under the best possible auspices:—

"A few months ago we were told that the loss of the talented M^{me} Parepa-Rosa would be a death-blow to the hopes of English Opera, and this prophecy seemed likely to be fulfilled, as almost immediately after the demise of this lady her bereaved husband withdrew from active participation in the affairs of his *troupe*, and shortly disbanded it altogether. This last unhappy occurrence took place in Liverpool, where the final representation by the old company took place on the 7th of February last, the opera performed being *Faust*. Many schemes were talked of for keeping on foot the enterprise so nobly started and so excellently carried out by Mr Rosa; but, owing to circumstances, all these fell through. A short time ago the *impresario*, at the request of a large number of his friends, and with the encouragement of the press and the public generally, formed the present company, and the result, as might have been anticipated, has been a complete success in every respect.

"At the opening performance, at the Amphitheatre on Monday night, a crowded audience fairly 'ovated' everybody and everything that everybody did. The overture was encores, and so indeed was every number which left a sufficient break at its termination for the 'house' to give vent to its feelings in. All tended to show that the tree of English Opera, which has been so many times hacked at, dismantled of its branches, and, as it was feared, finally cut down seven months ago, is still possessed of an undying germ. The present company comprises two excellent *prime donne*, M^{me} Vaneri and Miss Blanche Cole (Mrs S. Naylor); a most useful and efficient contralto, Miss Lucy Franklin; two thoroughly good tenors, Messrs Nordblom and Turner; two capital basses, Messrs Celli and Aynsley Cooke. In addition to these, the names of Mrs Aynsley Cooke—than whom no more efficient impersonator of her *rôles* can be found—and several other ladies, all possessed of good voices, appear, and by their side are enrolled an imposing array of gentlemen to fill the subsidiary parts. A noticeable feature is the excellence of the united efforts of all concerned. Although the scenery is, as usual, a particularly shaky element, the general business of the stage is conducted with capital spirit. The dressing of the scenes and posing of groups is cleverly designed, and the chorus, ballet, and 'supers' are made to enter thoroughly into the various characters which fall to their share in the representation of the pieces they are engaged in. The band generally is composed of first-rate material, and the whole of its playing is characterised by crispness and nerve.

"The programme for the week has included the operas of *Maritana*, *Il Trovatore*, *The Crown Diamonds*, *The Bohemian Girl*, *Satanella*, and *The Lily of Killarney*. Two of these, at least, are interesting revivals, and the remainder are old favourites which never seem to be the worse for wear—so, at any rate, appeared to think the audiences which have nightly filled the Amphitheatre during the progress of the engagement so far."

After noticing the various members of the company in approving terms, the *Porcupine* adds:—

"Mr Carl Rosa is well known, and his energy would not appear to have lost anything of its former vigour in managing matters, either musical, managerial, or commercial. His colleague, Mr Sydney Naylor, is also *facile princeps* with the *bâton*. Altogether, the company at present located amongst us is the best without exception that has visited us for many years past."

VENICE.—*Matilde di Shabran* will inaugurate the season at the Teatro Malibran, with Signor and Signora Tiberini in the two leading parts.—The Teatro Apollo will re-open in November for the representation of works by Offenbach, Hervé, and Lecocq.

ROME.—The Valle has re-opened with *Il Conte Ory*, which was never before performed here, having always been forbidden by the pontifical censorship. The principal characters were well sustained by Signore Pernini, Pala-Graziosi, Signori Baragli and Graziosi. The next work will be *L'Ombre*, by Herr von Flotow, and this, in its turn, will, probably, be succeeded by *La Sonnambula*. There is a report current that the company will migrate to the Argentina, and perform there Meyerbeer's *Don Carlos*.

FLORENCE.—According to report, the Pergola will remain closed all the autumn, and not be re-opened till the 26th September, when Sig. Scalaberni proposes giving Auber's *Fils prodigue*, with Signora Erminia Borghi-Mamo as protagonist, and following it up by *Mignon*, with Vincenzina Ferni; *Il Guarany*; *Luigi XI.*, a new opera by Sig. Fumagalli; and M. Monplaisir's celebrated ballet, *Le Fugle de Cécile*, which has never been performed here.

MUSIC AT BERLIN.

The principal members of the company at the Royal Opera-house are gradually returning, and various operas, which have hitherto been impossibilities this season, are once more making their appearance in the bills. A notable instance of this was the performance of *Lohengrin*, with Messrs Voggenhuber, Lammert, Herren Niemann, Fricke, and Krolp in the principal characters. Herr Lips, a young singer from the Stadttheater, Berne, has made a successful *début* as Max in *Der Freischütz*. The cast included, also, Messrs Lehmann, Horina, Herren Fricke, Salomon, Schmidt, and Sachse. The other operas performed lately have been *Belmonte und Constanze*, *Le Nozze di Figaro*, and *Martha*.

A strange phenomenon is to be seen and heard every night at the Wallhalla Volkstheater. Of this phenomenon, Herr Gumbert writes as follows in the *Neue Berliner Musikzeitung*:—

"Mr Heywood, an American, 25 years of age, *sings soprano*. As he called upon me with reference to singing lessons, what I state is founded on *personal observation*. Mr Heywood does not do what we have frequently heard done by comic actors—in former days, by Kirehner, who took off Catalani, and, afterwards, by Carl Treumann, and Albin Swoboda—namely: give a burlesque imitation of a woman's voice, which (especially after a time) sounds forced and painful; nor is he a castrato; his speaking voice is that of a strong tenor. The remarkable feature of the case lies simply in a fact of which I never before knew an instance: his boy's soprano has never broken, and, changed to a man's voice (his tenor notes are hoarse and flat); it has remained a flexible, strong, and agreeable soprano, ranging without effort from B flat below the staff to B above it. What I myself sing in falsetto sounds an octave lower than when he sings it after me. Mr Heywood's peculiar gift has, of course, been turned to account during the last seven years in America, where he has sung very successfully, in costume, *Leonore (Il Trovatore)*, and even the principal female part in *La Grande Duchesse*. He has only just been able to get free of his engagements, and, by the advice of musicians, has now come over to Germany for the purpose of learning thoroughly something about music and singing. He possesses an excellent ear, and masters all technical details with great ease, so that, if his voice lasts, he may become a really 'excellent *prima donna*' (eine wahrhaft 'tichtige Sängerin')."

THE ORGAN IN DUBLIN.

(From "Saunders's News Letter," Aug. 31st.)

Sir Robert Stewart gave an organ recital to a few select friends in the College Chapel, on Saturday afternoon. The following is the programme:—

Prelude and fugue in C minor, Mendelssohn; *Elégie*, Ernst; *Aria*—"Love tender flow' ret, Spohr; Fugue on two subjects, the first said to be derived from the crow of a cock; the second is followed by a remarkably florid Coda which terminates the fugue, Bach; Overture to *Julius Caesar*, Handel; Procession of Nuns, Meyerbeer; *La prise du Voile*, Zimmerman; Variations on the hymn "Vater Under," Mendelssohn.

The selection of "The Elegy," which was played as a tribute to the memory of his illustrious countryman, J. H. Foley, the sculptor, showed the feeling and good taste of Sir Robert Stewart. This piece, full of tenderness, almost amounting to sorrow, came forth with a delicacy of expression of which hitherto we thought the organ incapable. But this only shows what can be done under the hands of a master, who not only manipulates the keys, but feels and appreciates the poetic strains he is making them reveal. The prelude and fugue, by Mendelssohn, were given with a brilliancy almost approaching the marvellous, while Bach's fugue on the two subjects was equally bright and intelligible. Yet it was in the pieces adapted to the organ that we admired Sir Robert most. Others can dash off fugues, but he adorns these adaptations with fancy and imagination which make one forget the mechanical construction of the instrument, and manifest its resources for almost every shade of expression and figurative device. The eight variations on the hymn by Mendelssohn gave a fine opportunity for the display of executive facility both on keys and pedals, while their variety of structure afforded an equal chance of exhibiting taste and judgment in the management of the stops. In Meyerbeer's "Procession of the Nuns" the orchestra was so well imitated as almost to deceive the ear. Altogether, we can congratulate Sir Robert Stewart on his performance, little short, if at all so, of perfection. Some few words relative to the College Chapel organ may be of interest to our readers. It is of various dates. The choir-organ—buffet in front—is by Green, the favourite builder of George III., 1797. The great organ, swell, and pedal organ are by Telford, 1838, remodelled in 1872, when the water-engine by which it is blown was added.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, SEPTEMBER 26, 1874.

(To the Editor of the "Musical World.")

SIR,—Pray let me have another word or two respecting the circumstances in which the Festival of the Three Choirs is now placed. I make this request with some diffidence, because I am not sure that those of your readers who are old subscribers to the *Musical World* need to have anything more said about the matter. They may take up almost any volume for the past thirty years, and see the battle of the Festival fought out on the same "lines" as the conflict now in progress. The end of it in former times will probably be the end so many are at present anticipating with a natural, but, I venture to hope, misplaced anxiety. There are few older questions than that which Canon Barry fulminated upon at Gloucester. For half-a-century, and more, the Cathedral Festivals have acted like a red rag upon Puritan bulls; and now—*les extrêmes se touchent*—they annoy the time and place-worshipping Ritualists in a scarcely less degree. One is sorry, of course, to look back upon such an expenditure of human wrath—such a bubbling up of feeling which cannot be said to hope all things, or endure all things, or even to suffer long and be kind. But sorrow should be merely sorrow in the abstract, and by no means connected with sympathy for the aggravated zealots. There is nothing the "unco" guid" love more than an opportunity of showing courage for the faith, as they understand it; always provided the attendant or resultant martyrdom be such as human nature can endure with the least injury to its comfort. They talk largely about the "exceeding sinfulness of sin," and are ever wielding an imaginary sword of the Spirit against it; but, were that shadowy weapon to cut it down, half their enjoyment of life would be gone. The errors, real or imaginary, of their neighbours are the needed foils to their own perfection; and we may be sure, for example, that the Pharisee who went up into the Temple, to pray, relished the contemplation of his own virtues all the more because the publican stood close by. This may sound like unkind and uncharitable criticism, but the present is not exactly the moment for being mealy-mouthed. The Church zealots set us an example we should be quick to follow. They call us sinners, in the most forcible sense of the word; let us, in turn, call them—saints; not using the term precisely as we apply it to those into whose hands the faith was once delivered.

It is curious to note how, in the matter of the Three Choir Festival, the mantle of those who prophesy against it has fallen from one to another. (Let me not, in saying this, be understood to convey an idea that the prophets have been "translated," like Elijah.) There was once a Captain White-well—if I remember his name correctly—who fought tooth and nail against the Music Meeting; but nothing disrespectful will be said of him here. Not having had a theological training, and never having been subjected to the imposition of hands, this gallant soldier or sailor, whichever he was, fought like a man—carrying the war into the enemy's country with beat of drum. He would go down to the Cathedral at

Festival time—not to deery the gathering from the safe eminence of the Cathedral pulpit, but to stand at the door, and lift up his voice against what he, poor man, honestly believed was desecration. Peace to his ashes! He must have been rather a nuisance; but he was, at any rate, a nuisance that never sought to disguise its character. After him came the Reverend Mr Close, Vicar of Cheltenham, now the Very Reverend Dean Close, of Carlisle, and a worthy successor, on matters nicotine, of that Sacred Majesty who wrote a *Counterblast against Tobacco*. The Reverend Close had a triennial bout with the Festival for a lengthened period, using the club of Low Church with such vigour that nobody disputed his right to lead the host of its assailants. How he fulminated, to be sure, from the poop of the ecclesiastical three-decker, anchored amid the sleeping-boxes of Cheltenham Parish Church, and what reams of paper might have been covered with his denunciations of the sin of turning a Cathedral into a concert room! He did much harm to the Festival, of course; all the old women, of both sexes, in the Gloucester Spa, taking up their parable in imitation of the future Dean; but the Music Meeting went on till some humorous Premier transformed the Reverend into a Very Reverend, and effectually stopped his mouth. One cannot be angry even with Mr Close. He made as fair a fight as is possible to an ecclesiastic, and hit out straight from the shoulder.

After him, *longo intervallo*, comes Canon Barry, armed with subtler weapons, and carrying out a policy which I hope I do not libel a great Italian by describing as Machiavelian. Everybody knows, by this time, what Canon Barry chose to do at the recent Festival, and how he did it. On that head enough has been said; but it deserves to be pointed out that the late Gloucester preacher stands now on the defensive, and presents no longer the offensive front that distinguished him in the Cathedral pulpit. A paragraph in the *Times* says:—

"Dr Barry, one of the Chapter of Worcester, who, it will be remembered, preached the Festival sermon at Gloucester at the close of the late Festival, has just caused his sermon to be printed. He has also written an appendix in explanation of his opinions on the subject of holding the Festivals in the Cathedrals. After glancing at the chief grounds of objection raised to the old and the existing system, he proceeds to explain the scheme which he would substitute for the present one. He then applies himself to the arguments which he is aware would be raised to his scheme. First, as to the funds. He acknowledges at once that they could not hope to engage the greatest artists. 'We could not afford to pay £350 to one singer, and £250 to another; we must dispense with some of the accomplished instrumentalists who now come down from London; we could no longer make our Cathedral rival in this respect the Crystal Palace or Exeter Hall.' But he has no fears that the charity will materially suffer. In conclusion, he does not see why the action of Worcester in this matter need necessarily determine that of Gloucester or Hereford; and he adds:—'The request for the use of the Cathedral in 1875 will, I understand, be made almost immediately, and will, of course, receive the most careful and respectful consideration from the Dean and Chapter. Whatever the issue of that consideration may be, it is clear that some offence must be given to one or other of the parties opposed to each other on this vexed question.'"

Something has been gained when a clergyman is driven to vindicate his pulpit utterances; but we do not see that Canon Barry has bettered his position. For his opinion as to what the Festival should be, and his estimate of the results of reform, the public do not care a rap. They would, however, be very glad to know how Canon Barry found himself able, holding such views as he does, to accept the position of Festival preacher, only to preach against it.

Meanwhile, as a practical comment upon the Gloucester sermon, the following has appeared in the leading journal:—

"On Saturday last the first meeting of the Worcester Committee of Stewards of the Festivals of the Three Choirs was held at Worcester. The Mayor of Worcester, Mr Goldingham, presided, and Lord Hampton (who takes great interest in the continuance of these triennial meetings) was present. According to the usual order, next year's festival will be held at Worcester, and hence the meeting at Worcester on Saturday. The meeting was with closed doors. Although two hours were occupied in debate, the only tangible result was the instruction of the Hon. Secretary (the Rev. T. L. Wheeler) to make the usual application to the bishop of the diocese to allow himself to be nominated President, according to precedent in such cases. When the reply is received in the affirmative (as it is hoped and expected to be), the next step will be a formal application to the Dean and Chapter of Worcester to allow the use of the Cathedral for the oratorios. Their decision will be awaited with some anxiety."

This is Worcester's reply to the challenge of the Worcester Canon; and now the fight draws near its crisis. In the result we are all interested, but about it we are not at all anxious. There must be something wrong in the nature of things should the cause championed by Canon Barry prevail. I am, Sir,

September 24.

YOUR "SPECIAL" AT GLOUCESTER.

MAUDLEIANA AURICOMA.

'Tis only a lock of fair hair,
Which I treasure and keep next my heart
In memory of one who has, there,
Graved an image which ne'er will depart.
And though I ne'er may caress her,
Nor e'er gaze on that fair face again,
I kiss the lock and I bless her;
May she never know sorrow or pain!
As clinging with silent despair,
To a token of one far apart,
I murmur a lock of fair hair
'Tis I treasure and keep next my heart.—P. F.

MILAN.—The Scala re-opened with *Salvator Rosa*, by Sig. Gomez, the young Brazilian composer, who was called on fifteen times in the course of the evening. Fifteen recalls would be something very unusual in England, and even with the present English first night gushingness, would signify a more than common triumph. In Italy, however, things are managed differently, and fifteen recalls constitute a by no means certain proof that a work is destined to attain the honours of theatrical longevity. In the present instance, public opinion is much divided. The composer's friends insist that *Salvator Rosa* is a masterpiece, but there are plenty of people who maintain it to be nothing of the kind. Among the pieces best received may be mentioned the overture, a song by Gennariello, the duet between Masaniello and *Salvator Rosa*, the scene between Gennariello and the Students, and the finale of the first act. In the second act, the most applause was bestowed on the monologue of the Duca d'Arcos, the duet between *Salvatore* and *Isabella*, the march, and the grand finale. The hits in the third act were the mad scene, between Masaniello and *Salvatore*, and the romance of *Isabella*. The fourth act dragged terribly. The artists were tired and the audience indifferent, but there was a call at the fall of the curtain. The execution was tolerable, and that is about all that can be said in its favour. Signora Wixjak was not at home in the part of *Isabella*, which is not fitted to her. Sig. Ippolite D'Avanzo sustained the character of *Salvator Rosa*; Sig. Parboni, that of Masaniello; Sig. Baggiolo, that of the Duca d'Arcos; and Signora Blenio, that of Gennariello, a young lazzarone. The chorus and orchestra were good; the *mise-en-scène*, shady; the scenery creditable to Sig. Magnani, the local Beverley.—The Teatro Santa Radegonda, also, has once more flung open its doors. The operas hitherto given have been *Linda di Chamounix* and *Il Barbiere*. The part of *Linda* was sustained by Miss Renz, a young American lady, possessing a voice of extensive range, and great strength, especially in the higher notes. She sings well, but is too fond of embellishing her composer with floriture of her own. Signora Pisani, a pleasing contralto, was Pierotto. The other characters were satisfactorily sustained by Signori Enrico Giordani, Azzolini, Correggiali, and De Serini. *Il Barbiere* did not go off so well as *Linda*.

THE MOUNTAIN SUPPORTER.

(From "Another World.")

"Let all hearts unite in gratitude to Him who sent His angels to aid us in this work.

"He inspired the directing mind, and gave strength to those that executed. He created the fire that married the two substances into one indestructible compound mass.

"Behold, and wonder!"

A circular tower, whose base above the foundation is more than a mile in diameter, and whose round walls are more than a hundred feet in thickness, is carried up from the lower land nearest to the sea-level until the head of the tower reaches and supports the projecting mountain mass above. The diameter of the tower-head is one-third of the diameter of the base. The diminution, being very gradual, is scarcely perceptible, and appears to be the effect of distance. The height of the tower is above three miles, equal, that is to say to its dimensions at the circumference of the base. Our ordinary power of vision generally exceeds yours, and the light in our world is more intense; and yet the head of the tower can from the lower cities seldom be distinguished from the illuminated clouds above. The area in the interior of the tower at the base, and for some distance above, is divided horizontally and vertically, and the compartments are used for store-houses, including the storing of scientific instruments, and for experiments connected with science. The different strata and incidents of the atmosphere at various elevations are there studied with peculiar advantage, as there are numerous landings at different distances, and we have the means of ascending and descending the whole distance, or alighting on any of the landings by means of a machine raised and lowered by electric power. As the work progressed, stages were constructed, at different heights on which buildings were erected, where the workmen and their families lived until the task was completed, the materials and electricities used, as well as provisions and necessities, being raised to these stages by electric power. The principal material used is the hardest and most durable substance known in our world—an amalgamated material consisting of certain proportions of iron and marble fused into a solid compact mass by the action of fire and electricity.

HEAVY MATERIALS LIGHTENED BY ELECTRICITY.

The blocks used were of immense size, so huge that, even with our electrical and mechanical levers, many expedients were employed to raise them to their assigned places.

Electric science had greatly advanced in my reign, and electric powers had been discovered by which the heaviest masses could be lightened temporarily, so that their specific gravity, called by us the "tenacious electricity," and its tendency to seek the sympathetic electricity of the earth was temporarily diminished, if not entirely neutralized, without injury to the mass subjected to the operation. Though the means and end are different, the principle not unlike that by which you often lighten the specific gravity of bodies, and even change their nature by chemical combination, the action of fire, and other expedients, the bodies often resuming their specific gravity and original form. Thus by electricity (or chemical combinations) you separate certain gases, constituent parts of water; by the same power you unite and restore them to their normal coherence. The means we employ for lightening bodies are more rapid and effectual, and at the same time the materials acted upon are less abruptly or violently changed.

Dermes (Communicator).

(To be continued.)

OCCASIONAL NOTES.

THE most ancient journal in Europe is probably the *Jena Gazette*, the first number of which appeared on the 26th April, 1674, something more than 200 years ago.

THE production of Verdi's *Mass* at the Opéra-Comique, Paris, has procured for the manager the cross of the Order of Saints Maurice and Lazarus, while M. L. Escudier has been promoted from the rank of Knight to that of Officer of the Order of the Crown of Italy.

A POOR music-master was giving a lesson to the son of a rich banker in the presence of the latter. On the pupil's playing a wrong note, the teacher exclaimed energetically, "False! false!" adding, however, as he turned towards the banker, "though beautiful! very beautiful!"

AT many places in Germany the watchmen still cry, or rather, "sing" out, the hour. The watchmen of Dortmund lately composed a new song, which ran thus:—"Listen, Mr Mayor, Town Councillors, and Town Officials: unless you raise our pay from 10 to 18 thalers a month, we will sing no more. Good people, listen, all who like; just now you might have heard it strike," &c. The coveted augmentation was accorded.

THE Society of authors and composers in France has published its report for 1873-74. The returns show a sum of 462,552 francs 17 centimes, thus divided: Café-Concerts, 248,544 francs, 55 centimes; Musical Societies, etc., 83,141 francs, 24 centimes; travelling theatres, circuses, etc., 57,701, francs, 46 centimes; balls, 73,164 francs 92 centimes. Despite many efforts, the Society has not yet been able to obtain the recognition of authors' rights in Russia.

"LORD BURLEIGH, in writing to Grindal, says 'that though he liked not the unruly reprehenders of the clergy at this time, yet he feared the abuse of ecclesiastical jurisdiction, both by bishops and archdeacons, gave too great an occasion to those stoical and irregular rovers to multiply their invectives against the state of our clergy.' And in another letter to Whitgift, when again speaking of filling up preferments, that 'he saw such worldliness in many that were otherwise affected before they came to cathedral churches, that he feared the places altered the men.'"—*Bishop Short's History of the Church of England*, chapter x., page 317.

A SHORT time since, at Rome, Sig. Carlo Romagnoli, the actor, took a benefit, when Giacometti's *Michelangelo* was performed. The next evening he was seated with a friend at a table before the Café Cavour, when an acquaintance of the friend came up, and, not knowing Sig. Romagnoli, began abusing the benefit of the previous evening, lavishing his censure impartially on the piece and the performers. After the lapse of five minutes or so, Sig. Romagnoli, who had not opened his mouth, rose, made his bow, and was about to leave. "Stop," said his friend; "before going, give me a franc."—Sig. Romagnoli obeyed.—"Signor A. . .," continued his friend, "here is the amount you so foolishly laid out in the purchase of a ticket yesterday evening. It is Signor Romagnoli himself who returns it."—*Tableau!*

CORRELLI, the Paganini of the 17th century, possessed a vein of good-humoured pleasantry, of which the following is an agreeable instance: Adam Strunck, violinist to the Elector of Hanover, arriving at Rome, immediately paid him a visit. Correlli, not knowing his person, but learning in the course of conversation that he was a musician, asked what was his instrument. Strunck replied that he played a little on the harpsichord and violin, and begged the favour that Correlli would let him hear his performance on the latter instrument. Correlli politely complied, and, on laying down the violin, requested a specimen of his visitor's abilities. Strunck began to play rather carelessly, but so well as to induce Correlli to pay him a compliment on the freedom of his bow, and to remark that with practice he would become an excellent player. Strunck then put the violin out of tune, and began to play with such skill, correcting with his fingers the mistuning of the instrument, that Correlli, in amazement at his dexterity, exclaimed: "I am called *Archangelo*, but, by Heaven, Sir, you must be *Archidiavolo!*"

If you want to try a man's capacity, give him a cigar, then a strip of paper; light a match, and, as soon as he has the cigar bit off and his paper in a blaze, ask him an important question that can't be answered under sixty seconds. The generality of mankind pull hard and then begin to reply, stop short and pull again, and recommence afresh. Then they send out a sentence enveloped in smoke, and about as clear as ground green glass; then they break off short and go for the weed again, and finally they try to convey their ideas in an eloquent glance; the paper burns down to their fingers, and their hand goes up like a pigeon out of a spring trap. The final expression of sentiment is not exactly suitable for a class at Sunday-school.

MIDLE VENETA, a German actress in America, writing of Baltimore, says:—"The most interesting things in this town are undoubtedly the oysters and the mice, or rather, rats. The former—I mean the oysters—are the best in the country, and excellent. The latter—the mice—are the sauciest I ever knew. When we returned home after the performance, between 11 and 12 p.m., to supper, a couple of charming little mice, about the size of newborn kittens, jumped down from the table, where they had been testing the quality of our food. From behind the grating of the warm-air apparatus, they gave us, with their nerve-piercing voices, a concert not unlike the twittering of birds; upon my honour, many a *prima donna* might have envied some of the notes. Then they climbed, like squirrels, up the grating, sticking their bodies through it, and looking with sparkling eyes towards the table. If we threw them a piece of meat, there was a cry of joy, followed by profound silence, till the meat was consumed. If they got nothing given them, they advanced boldly to within a foot or two of us, and sat up in a begging position. At the theatre the rats perform like ourselves, only gratuitously. When, in the third act of *Maria Stuart*, I proudly enter the park at Fotheringay, a long-tailed rat runs before me like a herald. On one occasion—I cannot now recollect where it was—at the beginning of the fourth act of *Die Waive von Lowood*, a pretty little mouse, probably impelled thereto by emotion and admiration, fell from the borders exactly before Madame Seebach's feet, breaking its neck, and dying on the spot."

Oliver Wendell Holmes has the following to say, in reference to music:—"I don't like your chopped music any way. That woman—she had more sense in her little finger than forty medical societies—Florence Nightingale—says that the music you *pour* out is good for sick folks, and the music you *pound* out isn't. Not that exactly, but something like it. I have been to hear some music-pounding. It was a young woman, with as many white muslin flounces round her as the planet Saturn has rings, that did it. She gave the music-stool a twirl or two, and fluffed down on it like a whirl of soap-suds in a hand-basin. Then she pushed off her cuffs as if she was going to fight for the champion's belt. Then she worked her wrists and her hands—to limber 'em, I suppose—and spread out her fingers, till they looked as though they would pretty much cover the key-board, from the growling end to the little squeaky one. Then those two hands of hers made a jump at the keys, as if they were a couple of tigers coming down on a flock of black and white sheep, and the piano gave a great howl as if its tail had been trod on. Dead stop—so still you could hear your hair growing. Then another jump, and another howl, as if the piano had two tails, and you had trod on both of 'em at once, and then a grand clatter and scramble, and string of jumps, up and down, back and forwards, one hand over the other, like a stampede of rats and mice more than anything I call music. I like to hear a woman sing, and I like to hear a fiddle sing; but these noises they hammer out of their wood and ivory anvils—don't talk to me, I know the difference between a bullfrog and a woodthrush."

PESTH.—A son of the late Hungarian composer Erckel has completed an opera—words and music—which will shortly be produced at Arad.—The Corporation have commissioned M. Nicolas Ibl, architect, to build a new theatre here.

DRESDEN.—On the 1st October, Dr Julius Rietz, Royal Conductor (*Hof Capellmeister*) will celebrate his fortieth conductorial anniversary. The first opera he conducted was Marschner's *Templer und Jüdin*, at Düsseldorf, in 1834. Dr Rietz's friends and admirers propose getting up a special performance in honour of the occasion.

PROVINCIAL.

ISLE OF MAN.—The Theatre Royal has been giving *La Fille de Mme Angot* with great success. The *Ile of Man Times* writes that—"The singing of Middle Caffareta as Clairette speedily established her as a favourite. She possesses a voice of much sweetness and power, whilst her arch and pleasing byplay and graceful carriage at once proclaim her an actress as well as a singer. The romance in the first act gained her a well-merited recall. Again, the duo with Middle Lange, in the second act, and the couplets, 'Ah, c'est donc toi,' in the finale, were received with the most tumultuous and unbounded applause."

BUXTON.—Mr Julian Adams' "extra" concert was decidedly the best of the season. Madame Patey, Mr Patey, and Mr Cummings were the "stars." Unfortunately, the weather was very bad, and the attendance was consequently less than it would otherwise have been, but those who were present were amply gratified. The instrumentalists were Mr Adams, Mr Otto Bernhardt, and Mr Turner, whose performance of one of Mendelssohn's trios, for piano, violin, and violoncello, was much applauded. The band also did ample justice to various pieces, especially to Weber's *Jubilee Overture*. Madame Patey created a great impression, her beautiful voice telling with immense effect in "The Minstrel Boy," as well as in other songs. Mr Patey, in Mendelssohn's "I'm a Roamer," proved himself a thorough artist, and deserved well the hearty "encore" he obtained. Mr Cummings, as usual, pleased every one with his musicianly style of singing, and the energy he threw into "The Bay of Biscay" (no *arrière pensée* intended) obtained for him a unanimous encore, when he favoured the audience with "Love me little, love me long." The concert, altogether, gave every satisfaction to Mr Julian Adams' patrons.

DEAL.—We read in the local journals that Mr W. Bollen Harrison's annual benefit concert has taken place. The floral decorations of the platform were on this occasion as charming and tasteful as ever. The concert commenced with Haydn's Symphony in G arranged as a duet for the pianoforte, played by Mr Harrison and a lady, which was very successful, followed by Weber's quartet, "Over the dark blue waters," rendered by Madame Gilbert, Miss Marion Severn, Mr Percy Rivers, and Mr Stanley Smith. Mr Stanley Smith then sang "Fair is my love," and Mr Harrison followed with Beethoven's Pianoforte Concerto in E flat. Mr Harrison's delicate manipulation, and wonderful execution of the same, seems to be thoroughly appreciated by the audience—writes the *Deal Mercury*. Miss Marion Severn then sang "The sailor-boy's farewell" very effectively. The next performance was the song, "Rosa Clare," rendered very efficiently by Mr Percy Rivers; this was followed by a solo on the harp by Mr Aptommas, entitled, *Montecchi e Capuletti* (Parish Alvars). Madame Gilbert afterwards sang "With verdure clad." The other performances were "Robin Adair" (Miss Marion Severn), a pianoforte solo, "Le Rêve du Bal" (composed and played by Mr Harrison), some harp solos by Mr Aptommas, "The sailor's wife," sung by Mr Stanley Smith, and the concert was brought to a conclusion with "God save the Queen."

DORCHESTER.—One of the best concerts we remember attending for some time was given at the Town Hall by Mr T. Avant. Madame Thaddeus Wells, Miss Joyce Maas, and Mr Orlando Christian were the vocalists. The weather was unfavourable, and this accounts for the smallness of the audience. Mr T. Avant presided at the piano, and was assisted by Miss Mary Parmiter, a young lady of Dorchester, whose polished style of playing—says the *Sherborne, Dorchester, and Taunton Journal*—was much admired, and afforded the greatest satisfaction to the audience, who showed their appreciation by rapturous applause. The programme, which was of an attractive character, comprised a number of the most charming productions of the day, and all were well rendered. Madame Wells was heard to advantage in Sullivan's "Golden days," Miss Maas (contralto) sang "The storm" (Hullah) with great taste. Mr Christian sang "Farwell," and also "The vagabond," afterwards giving "On by the spur of valour goaded," which was his best performance, and elicited the heartiest applause. A charming duet by Madame Wells and Mr Christian, "When the wind blows in from the sea" (Smart), was very pleasingly given; another by Madame Wells and Miss Maas, "As it fell upon a day" (Bishop), proved equally pleasing, and "Lo, here, the gentle lark," by Madame Wells, was sung in admirable style—Mr Nicholson playing the flute *obligato*. The May-pole song, "Come, lasses and lads," by Madame Wells, proved as taking as ever, and was heartily applauded. The entertainment concluded with the trio, "Queen of night." The flute solos by Mr Nicholson were played with marvellous taste and skill, and gave unbounded delight to the audience. The playing of Miss Parmiter and Mr Avant was the theme of general admiration, the piece selected being a grand duet from *Faust*, Mr Avant afterwards favouring the audience with a brilliant solo from *I Puritani*. The entertainment passed off admirably.

WOOLWICH.—In the Lecture Hall, on Monday evening (September 21), Mr W. F. Glover (organist, St Peter's, New Road), gave his first grand concert. The following artists assisted—Miss Agnes Drummond, Mrs Sallenger, Miss Emelie Glover (harp), Mr Charles Sleigh, Mr R. Temple, Mr W. Sallenger, Mr J. Harvey (trombone), Mr A. James Levey (violin), Mr Sebastian Smith (violoncello), Mr W. F. Glover (pianoforte). The most successful pieces were Blumenthal's "The Message" (Mr Sleigh); a cavatina by Bellini (Mrs Sallenger, encored); Mr John Thomas's "Autumn," illustration, for the harp solo (Miss Emelie Glover, encored, when she played a Welsh melody), "The Salute," solo for the trombone (Mr J. Harvey); Dibdin's "Tom Tough" (Mr R. Temple); Offenbach's popular duet from *Lisken and Fritschen*, "I'm an Alsatian" (Mr and Mrs Sallenger); and Emelie Glover's charming duet for harp and piano, "Erin" (Mr and Miss Emily Glover, encored). The concert was a success artistically and, we hope, financially.

RAMSGATE.—The audiences at the Granville Hall concerts, last week, were very enthusiastic. On Thursday evening the selection performed by the orchestra was an arrangement, by Mr Guinness, of airs from the *Trovatore*, which pleased everyone. The vocalists were Miss Gertrude Ashton, and Miss Auguste Roche, and the pianist was Seraphael. Miss Ashton sang an old song of the 17th century, "Early one morning," and was rapturously encored. She, however, substituted "Love has eyes," after which the young vocalist was recalled for the third time. Miss Ashton also sang a *bolero* by Offenbach, and, on its being redemanded, gave "Robin Adair." Miss Roche, among other things, sang "Wapping old Stairs," and, in response to an encore, gave "Sally in our alley." Seraphael (Master Harry Walker—the clever young pupil of Mr F. B. Jewson, of the Royal Academy of Music), played several times, and met with great success, especially in two movements of Beethoven's sonata *pathétique*. On being recalled, he gave a study by Stephen Heller.

BRIGHTON.—The "Christine Nilsson" concert given by Mr Kuhé, on Saturday morning last, was a triumphant success. The Dome Concert Room was crowded to excess. The great Swedish vocalist sang the Jewell Song (*Faust*), and, on being vociferously encored, she gave one of her charming national Swedish airs, which went to the hearts of the audience. "Angels ever bright and fair," "Auld Robin Gray," and the soprano part in Barnett's trio, "This magic wore scarf," with Mr Lloyd and Signor Foli, were the other "gems" with which Madame Nilsson won the hearts of all. The concluding *morceau* given by Madame Nilsson was the air, "Radiant splendours" (*Nella viva trepidanza*), from Balfe's grand opera, *The Talisman*, which the fair vocalist sang with intense dramatic power, and at the conclusion was compelled to return and bow her acknowledgments to the audience. Miss Edith Wynne, a great favourite in Brighton, was unhappily "out of sorts," and could not bring her charming talents to "the front" in such force as she has been accustomed to. A late domestic affliction will account for this; and her pathetic singing of Benedict's lovely setting of "Rock me to sleep" brought tears into the eyes of the audience, and indeed completely overcame the fair vocalist herself. Miss Alice Fairman was the contralto, and Mr Lloyd the tenor. Balfe's beautiful setting of Jessica Rankin's poem, "She stood in the sunshine," was sung in perfection by Mr Lloyd, and we have no hesitation in saying that this, the latest of Balfe's inspirations, will become one of his most admired. Mr Nelson Varley and Signor Foli were the other vocalists, and both contributed to the pleasure of the audience; Signor Foli being vociferously encored in Signor Pinsuti's "The Raft," Madame Teræse Liebbé, the young violinist, exhibited her charming talent in a fantasia on airs from the *Trovatore*, and also joined Mr Kuhé in a sonata by Beethoven. Mr Kuhé also played his brilliant transcription of the "Rose Song," one of the most charming melodies in *The Talisman*, with his accustomed taste and facility. Mr Ganz was the conductor; and the "sitting arrangements" were in the practised hands of Messrs R. Potts and Co. Madame Adelina Patti is engaged by Mr Kuhé for a concert on October 2; and Miss Ada Cavendish has been playing in the *New Magdalen* at the Theatre.—Mr Willem Coenen announces his intention of giving two recitals of pianoforte music.—Miss Estelle Emrick, Signorina Galli, Mr Leigh Cole, and M. Mortier de Fontaine, are the artists engaged at the Aquarium concert this day.

MANTUA.—During the Carnival season, Sig. Verdi's *Aida* will be produced here.

BERLIN.—According to Herr Ferdinand Gumbert, the operas which now draw the most numerous audiences to the Royal Operahouse are *Lohengrin* and *Tannhäuser*, provided Herr Niemann sustains the part of the heroine in each. Herr Gumbert does not tell us what operas take the place of the two mentioned when Herr Niemann does not appear as the protagonist. He tells us, however, that *Don Juan* and *Le Nozze* are now played to anything but crowded houses.

REVIEWS.

E. C. BOOSEY.

The Roll Call. Song. The poetry by C. C. WELMAN. The music composed by WALTER AUSTIN.

THE whole world is aware how Miss Elizabeth Thompson made a rapid spring into popular and artistic notoriety by the exhibition of her famous picture called "The Roll Call," in this year's Royal Academy. The praises of the talented young lady and her remarkable work dwelt upon every tongue, and, at the close of the season, there is no more familiar name upon the lips of the million than that of Miss Thompson. Partly as an act of homage to that lady, and partly as a method of rendering still more generally known the subject of the now celebrated Academy painting, Mr Walter Austin has composed a song to the well-written and manly-spirited verses of Mr C. C. Welman. The conjoint efforts of these gentlemen are highly successful; and it is to be doubted whether there is before the public a song better calculated to attract notice or create effect than "The Roll Call." The movement of the song is a vigorous martial rhythm, common time, in B flat major; the harmonies are choice and admirably distributed; while, despite the warlike flavour of the motive, its strains are by no means wanting in tenderness or delicacy. This feature is especially noticeable in the cadence of each verse. A robust tenor would create the greatest amount of effect in "The Roll Call," which, however, by the omission of the upper A flat in the second verse, would come well within the range of baritones capable of ascending moderately high. Of the popularity of the song there can scarcely be a doubt, since it will prove a most acceptable boon alike to public singers and amateurs.

ROBERT COCKS & Co.

Aim High. Song. Written by JOSEPH J. DILLEY. The music composed by HENRY GADSBY.

THERE is a real genuine ring about Mr Gadsby's work such as is not commonly found in occasional songs and drawing-room ballads. "Aim High" is one of that class of compositions which come under the generic title of "motto" songs, which is to say that it possesses both a purpose and a moral. The sentiment is unquestionable in its propriety, and is most ably illustrated and strengthened by the music. Written in the key of B flat; compass B to D. An effective song for a bass voice.

Passing Clouds (Hope on! for Light is near!) Song. Written by FRANK MURRAY. The music composed by HENRY GADSBY.

If we have any fault to find with this otherwise graceful lyric, it is that it is somewhat too fragmentary. Commencing in D minor, common time, twelve bars bring us to a modulation into the major key, which, after eight bars more, lead to a change of movement from common measure to 3-4 time. The effect would be more pleasing if each section of the song were amplified, and the impression of restlessness and patchiness which now exists would be completely dispelled. Mr Murray writes smooth verses, albeit they exhibit a gloomy tendency. "Passing Clouds" is suitable for any average voice, the compass only extending to eleven notes.

J. B. CRAMER & Co.

The Fairy Wedding. Duet for Soprano and Contralto. Words by FREDERICK ENOCH. Music by Henry SMART.

ALL who know Mr Smart's inventive capacity would naturally look for something original under the above title, nor would they be disappointed, since to Mr Enoch's fanciful words the popular English master has supplied music in the highest degree characteristic, melodious, and imaginative. The refrain, "Swing the blue harebell," is charming, and sufficient alone to render the duet popular. The pianoforte accompaniment, written with Mr Smart's usual ability, is beautifully harmonized, and capitally arranged for the fingers. No coterie of lady amateurs will be long without "The Fairy Wedding."

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Princess and Page. Romanza for Pianoforte, par FERDINAND LUDWIG.

A VERY brilliant and effective show-piece for young pianists, written with considerable art to comprise various technical peculiarities, and, therefore, of all the more value to the student. The story of the Page and Princess may be readily discovered in the music, though, of course, it does not condescend to particulars, and like much ethereal art, leaves no inconsiderable amount to the imagination. Herr Ludwig's music is fluent and pleasing, and the present *morceau* is characterized by great clearness in the printing and engraving—*desiderata* which publishers do not study as much as might be wished at all times.

Au Point du Jour (Daybreak). Morceau de Salon pour le Pianoforte, par IGNAZ GIBSONE.

MR GIBSONE writes in the brilliant school of Moscheles, and composes chamber music in a manner worthy of that celebrated master. *Au*

Point du Jour is a charming, bright, and sparkling little piece, taking as its subject-matter, and an excellent *morceau* for teaching purposes. In composing finger-passages Mr Gibson excels, they are always spirited and effective, and never condescend to triviality, or sink beneath an artificial briskness to cloak poverty of ideas. *Au Point du Jour* should be a successful piece, since it is quite worthy of the composer of the *Chansons à Boire*, &c.

—O—

THE PROSPECTS OF NATIONAL OPERA.

(From the "Irish Times.")

A great deal has been said and written recently respecting the decline of English Opera, the denationalized condition of the English operatic stage, and the apathy with which the whole subject seems to be regarded by those to whom the establishment of a national opera ought to be a matter of very great moment, commanding earnest sympathy and advocacy. For some years past attempts, somewhat spasmodic in character, have been made to elevate the condition of the lyric drama in England. What these attempts have resulted in everyone knows who has given any consideration to the subject. There have been a number of companies got together, some exceptionally good, possessing within them all the elements of success; some moderate, some wretchedly bad. Scattered about the country, or variously placed in London itself, there seems to be an ample supply of material; but there is a want of cohesiveness in the individuals which prevents anything permanently great or good being achieved. Thus excellent companies have been brought together, have appeared for a brief season, and dissolving once more into their separate individualities, as a company have been heard of no more. There is no school of music in England, we are told; that is to say no representative faculty of the art. There is no school of music in that other sense of a training establishment of a national kind, whose aim in the matter of instruction should be broad, liberal and inclusive, to be generally advantageous to the country at large. And so, private speculation being unequal to the task, there is no national opera, and all that private speculation has succeeded in doing is to establish occasional companies for occasional brief seasons of English Opera. There could be no greater mistake than to fancy that English opera is not popular. For years there was no English opera performed in Dublin. 'Twas said that it would not pay; people would not go to listen to it. How was this borne out by fact? The Messrs Gunn engaged the St James's Opera Company, who appeared at the Gaiety, and had a successful season. Another second-rate opera troupe occupied the Gaiety stage when town was full, and the house was crowded each night. Then the Gaiety English Opera Company was formed, with Miss Rose Hersee, Miss Blanche Cole, and the rest. Everybody knows how brilliantly successful the short season was. Next came Carl Rosa to the "Royal," with nearly the same company, and the larger theatre was thronged each evening. So much for Dublin. Throughout the provinces there are many small companies travelling at the present moment. Mr Durand's, Mr Haigh's, and others, in England; and there are two at least in Ireland—one at Queenstown, and the other in Sligo. These companies, I happen to know, are doing good business. Messrs Gunn's Company opens to-night, and Mr Sidney Naylor goes out in a fortnight or so. Who, then, shall say that there is a want of appreciation of English opera, after considering the number of companies on tour and the number of artists—good, middling, and downright bad—at present engaged in the performance of English opera? Italian opera, too, translated into English, is as popular as English opera proper.

PALERMO.—Sig. Stagno has taken the Politeama for next spring.

CINCINNATI.—An artist named Hermann Nultram, who has no arms and plays the violin with his feet, has been giving concerts here. He is said to play exceedingly well.

LEIPZIG.—The Gewandhaus Concerts will commence on the 1st October. Mr Charles Hallé and Mad. Norman-Néruda will play on the opening night.

BOLOGNA.—Moved by a feeling of gratitude towards the late Sig. Camillo Casarini, Herr R. Wagner and Sig. Gobatti have announced that they each intend writing a Funeral Mass in his memory. Sig. Casarini, when Mayor of the town, it may be remembered, first introduced the works of these two composers to the notice of the Bolognese. Sig. Gobatti will superintend the rehearsals, and conduct the performances of Herr R. Wagner's March as well as his own.

WAIFS.

Adelina Patti goes to the United States in the "fall" of 1875.

Mdme Berger-Lacelles and Herr Francesco Berger have returned to town.

Signor Campobello has left London to join Mr Mapleson's Opera Company in Dublin.

A new tenor of promise, by name Carpi, has been discovered by Herr Maurice Strakosch.

Among recent deaths is that of M. Victor Sejour, an eminent French dramatist, who expired at Paris on Sunday last.

Madame Adelina Patti is to receive £300 for the two concerts at which she is to sing during the Liverpool Festival.

Mr Franklin Taylor is to play Sir Sterndale Bennett's fourth piano-forte concerto at the first Crystal Palace Saturday Concert.

Herr Nottebohm is preparing a chronological and thematic catalogue of all the obtainable works of Schubert. Right welcome.

Madame Campobello-Sinico will shortly leave London for the North, where the popular soprano has engagements for the next two months.

Mr Oberthür's overture, "Rubezal," was lately played by the "Société Royale d'Harmonie," at Antwerp, and was warmly applauded.

Mdlle Eugénie Coulon has returned to town from her tour in Belgium. Brussels and Spa were especially favoured by the accomplished pianist.

After her Russian engagement, Christine Nilsson returns to Paris to open the new Operahouse. Thence she goes to Peth, thence to Vienna, and thence to London.

Mr Brinley Richards is engaged to give his lectures on Welsh and other ancient national music at Royston, Bristol, and other provincial towns during the months of October and November.

Madame Adelina Patti, Signors Urio, Caravoglia, Sivori, and Tito Mattei, have been giving concerts in Leeds, Manchester, and Birmingham, with Signor Arditi at the pianoforte, as accompanist of the vocal music.

The Rev. Henry Ward Beecher says on the subject of dancing—"It is wicked when it is wicked, and not wicked when it is not wicked. In itself it has no more moral character than walking, wrestling, or rowing. Bad company, untimely hours, evil influences, may make the exercise evil; good company, wholesome hours, and home influences, may make it a very great benefit."

The Brixton Choral Society, under the direction of Mr William Lemaire, with Mr Jas. Coward as accompanist, announces the commencement, on the 5th of October, of their sixth season. Handel's *Saul*, Spohr's *Calvary*, *St John the Baptist* of Mr G. A. Macfarren, *Paradise and the Peri* of Mr John Francis Barnett, and *St Polycarp* of Sir Frederick Ouseley, are among the works intended to be given.

An intimation has been received by the committee of the Liverpool Musical Festival, from his Royal Highness the Duke of Edinburgh, stating that he will attend not only the performance of *St Paul* on the opening day of the Festival (Tuesday next), but will also be present upon the two following days, when the oratorio of *The Light of the World* (Sullivan), and selections from Handel's works will be given.

Death has robbed Liverpool of its oldest, most popular, and most respected professional vocalist and teacher of the pianoforte and singing. Mary Searisbrick, died early yesterday morning, at Southport, where she had been staying for the benefit of her health. Deceased gave early indications of vocal ability and a love of that art to which she devoted her life. She was placed under able masters, and certainly no other local vocalist ever acquired so much local fame. Her services were in great demand, and as a teacher none excelled her in the number or in the progress of her pupils, amongst whom may be named Miss Edith Wynne, now so deservedly high in the profession.—*Liverpool Mercury*, Sept. 10, 1874.

We have to record, with great regret, the death of Mr T. J. Williams, the well-known dramatic writer, whose popular farce, *Ici on parle Française*, has especially made his name familiar to a play-going public. Mr Williams died at his residence, 340, Fulham Road, at a quarter before nine on Tuesday morning, the 8th inst. He was born July 19, 1824, at Hampton Court, so that he had not long completed his fiftieth year. The greater part of his youth was spent on the Continent, where he acquired a thorough knowledge of Italian, Spanish, French, and German, and, indeed, for the study of languages, he displayed through his life a marvellous aptitude. A tale called *The Death of Darnley*, written when he was sixteen, and published in the *Mirror*, introduced him to literature, and his first farce, *Pee written to Brown*, was produced at the Olympic in 1859. From this time he contributed to the stage about forty farces, which, taken collectively, have averaged longer runs than any pieces brought out within the last fifteen years.—*Era*.

Miss Rose Hersee, our readers will be glad to learn, is making rapid progress towards complete recovery. Miss Hersee is still resident in Dublin.

Mr Oberthür has returned from Vienna. His tour on the Continent was highly successful, and his reception at the various concerts at which he appeared, both as composer and executant, flattering in the extreme.

Herr Keler Béla, the composer and conductor of the dance-music at the Covent Garden Promenade Concerts, has had the honour of being presented with the gold medal, "Letteris et Arbitris," by his Majesty the King of Sweden, in acknowledgment of a new composition entitled "Hungarian Lustspiel Overture," dedicated to his Majesty.

CREMONA.—Signor Verdi's *Don Carlo* has been successfully performed at the Teatro della Concordia with Signora Stolz as Elisabetta; Signora Vercolini as Eboli; Sir. Capponi as Don Carlo; Sig. Verger as Don Rodrigo; Sig. Medini as Filippo II.; Sig. Ulloa as Gran Inquisitore; Sig. Calcaterra as Frate; and Sig. Cairati as Paggio.

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14. *Hark! o'er the Balfe.
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20. *Hark! the Gondolier Riccardi.
21. *Too late Barnett.
22. *When the moon is Bishop.
23. *The sun has been Bishop.
24. Bridal Chorus Barnett.

BOOK V.

25. *Merry minstrels are Wagner.
26. *Good morning Lillo.
27. *Hark! the merry Flotow.
28. *With song of bird Flotow.
29. *Happy as the day Wallace.
30. *The red cross banner Badia.

BOOK VI.

31. *The distant bell Badia.
32. *The sunset bell Pissuti.
33. *Who'll follow Paggi.
34. *Sleep on Balfe.
35. *O the summer night Prentice.
36. *O hear ye not Smart.

BOOK VII.

37. *Sea flowers Barnett.
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Song of Nectabanus (original key).	Keep the Ring (Quest' anel). Duet 4 0
Ditto (in C) 4 0	Sung by Madame CHRISTINE NILSSON and Signor CAMPANINI.
Oh! who shall sing the rapture (Oh! chi d'amor, fuo mai) 4 0	Ditto, for Drawing-Room performance 4 0
Sung by Signor ROTA (original key).	Why Sweetheart (Caro perchè si dolente). Trio 4 0
Ditto (in F) 4 0	Sung by Mdme CHRISTINE NILSSON, Mdle MARIE ROZE and Signor ROTA.
Monarch supreme (Sommo Signore), Prayer and War Song (L' arco tendete) 4 0	Crusaders' March. 3 0
Sung by Signor ROTA (original key).	A Song to Merrie England (Cantiam dell' Inghilterra), Part-Song, S.A.T. and B. 4 0
The War Song, Separate, in lower key 4 0	Ditto, Glee for male voices, arranged by G. A. Macfarren 4 0
On balmy wing (A te coll' aure a sera) 4 0	Radiant Splendours (Nella viva trepidanza) 4 0
Sung by Signor CAMPANINI (original key).	Sung by Madame CHRISTINE NILSSON (original key).
Ditto (in B flat) 4 0	Ditto (in B flat) 4 0

PIANOFORTE MUSIC.

The Rose Song Wilhelm Kuhe 4 0	Fantasia Edouard Ronville 4 0
Ditto E. L. Hime 4 0	Fantasia G. A. Osborne 4 0
First Fantasia Wilhelm Kuhe 4 0	The Crusaders' March. M. W. Balfe 3 0
Second ditto Ditto 4 0	Ditto. For Two Performers. Sir Julius Benedict 4 0
Fantasia E. L. Hime 4 0	Fantasia J. Theodore Trekel 4 0
War Song Brinley Richards 4 0	Keep the Ring. Transcription Ditto 4 0
Edith Plantagenet E. L. Hime 4 0	Beneath a Portal. Transcription Ditto 4 0
Fantasia Madame Oury 4 0	Concert Fantasia Frederic Archer 6 0

DANCE MUSIC.

The Talisman Waltz. Illustrated C. Godfrey 4 0	The Talisman Quadrille. Illustrated C. Godfrey 4 0
The Talisman Galop Ditto Ditto 4 0	The Talisman Lancers Ditto ... C. Coote 4 0

JULES ROCHARD'S EASY PIECES.

Beneath a portal 2 0	The Rose Song 2 0
Radiant splendours 2 0	The Crusader's March 2 0
Ladies' Chorus and War Song 2 0	Golden Love-locks and Oh! who shall sing the rapture 2 0

LONDON: DUFF & STEWART, 147, OXFORD STREET.